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### Bohemian Music.

BY SIR ALEXANDER MACKENZIE.

The Principal of the Royal Academy of Music delivered a course of three lectures under the above title at the Royal Institution, on February 4th, 11th, and 18th, of which the following are abstracts.

#### LECTURE I.

Music has been a powerful agent in keeping alive the language and independent spirit of the Czechs. In early days there had been the usual struggle between the music of the Latin Church and that of the Bohemian people. In 973, when the Bishopric of Prague was founded, the people were forbidden to sing anything but the Kyrie. Under succeeding dynasties and Sovereigns Bohemian native music came under various influences. The



emancipation from the earliest German influence took place, strangely enough, under the reign of John of Luxemburg, a member of a dynasty of German origin. The presence of Guillaume de Marchant, the troubadour, at his Court, introduced the French influence. The music of the troubadours, being more popular and melodious than that of the Minnesingers, had great effect in bringing the folk-music and the art-music of the Bohemians closer together. The earliest-known Bohemian composer dated from the last quarter of the 14th century; but it was to the Reformation and John Huss that Bohemia owed the survival of its native music. The Church had condemned the folk-songs, not on account of the tunes so much as of the words; and in 1406 all popular songs were forbidden, except one called "The Invocation of St. Václav." But during the Hussite Wars new songs were made, and the "Cantional," the earliest known hymn-book, contains an old war-song, "You are the Lord's warriors," which has since become the principal subject of Dvořák's "Husitzka" and Smetana's "Tabor." This tune, no doubt composed by one of the warriors of the time, was played by the lecturer, who declared it to contain the same spirit of battle and confidence as Luther's "Ein' feste Burg."

Bohemian music dated practically from the advent of Huss, who reformed the abuses of church-singing of his day, and insisted on congregational singing, whence came the opprobrious term, *Cantus Bohemicus*, answering to our "Dutch concert." Thanks to the action of the Prague party, none of the pre-Hussite popular songs had survived. Towards the end of the 15th century a new sort of unobjectionable folk-songs came into being, some of the tunes of which were taken by the Church and printed for the first time, being set to sacred words. Most frequently they are in three strophes, and often begin in the major and end in the minor. In the 16th century the study of Church music was carried on by the Catholic societies of "Literats," while the choir-masters of the Kings, who after 1526 resided mainly in Prague, were for the most part Dutchmen or Italians, though the name of one Englishman, Charles Lupton, appears among them. The first society that cultivated music apart from Church uses was the "Collegium Musicum," founded in 1616; but the battle of the White Mountain in 1620 checked all art for a time. The lecturer, having mentioned the exclusively German quality of three Bohemian musicians, who came between 1690 and 1745, Georg Biber, the composer of the first real German violin music, Otto Hammerschmidt, and Zelenka, passed to the consideration of Bohemian opera. Fux's "La Constanza e la Fortezza" in 1723 led to the establishment of an opera house in Prague, which was opened in 1725. A national opera, "Prague Nascente di Libussa e Primislao," was produced a few years later, and in 1750 and

1752 came two operas by Gluck. With the coming of Mozart, Prague was marked as a musical centre, and its composers and instrumentalists were to be found all over Europe. The lecturer proceeded to detail the struggles of the Bohemian language and music for existence after 1774, when German was ordered to be used in all the upper schools. In 1787 opera in Italian was abolished, and it was not till 1823 that Bohemian translations came into use. The first attempt at a national opera was made in 1826 by Franz Skroup, a lawyer, with "The Wire Worker"; Skroup is also known as the author of the Bohemian national song "Mein Heim," on which Dvořák founded his overture of that name. Meanwhile the Society for the Promotion of Music had been founded in 1808, afterwards to develop into the Conservatoire; 20 years later, the Organ School or Institute of Church Music came into being; these two institutions were amalgamated in 1830.

To illustrate his lecture Sir Alexander Mackenzie played a number of native Bohemian tunes, including the "Lord love us," a tenth century song, and the "Invocation of St. Václav," and songs were also sung by Miss Ethel Wood.

## LECTURE II.

The promoters of the National Opera in Prague were not Chauvinists; their taste was Catholic, but the theatre and the opera house are always the first to reveal the spirit of independence. A great power in the movement was Karel Bendl, who died in 1897, and to whom Smetana and Dvořák were much indebted. Friedrich Smetana, the son of a brewer, who was born at Leitomischl in 1824, was older than Bendl, but he had been absent from Bohemia for most of his youth, and returned to Prague at the right moment in 1861 to become the father of the school, which owes its present position to him. The intervening years had been spent as music-master in the house of Count Thun at Prague, where he also studied under the blind pianist Proksch; at Weimar under Liszt, who exercised a lasting influence over him; and at Gothenburgh, in Sweden, where he was conductor of the Philharmonic Society. His compositions during these years included an Overture in 1849, a Jubilee Symphony, based on Haydn's Austrian Hymn, in 1855, and in 1858 three Symphonic Poems, "Richard III.," in which the influence of Liszt is very plain; "Hakon Jarl," a Scandinavian Poem of a most breezy and briny order; and "Wallenstein," which shows him at his very best, a rough and noisy composition, reproducing all the turbulence of camp life. He also wrote a good deal of excellent piano music, which remains almost unknown, but shows rare invention and advanced technique. It was in his piano music that he began to work in the national field, like Chopin and Liszt. His first choral



piece, "The Three Riders," which was written for Bendl's Hhahol (= reverberation) or Choral Society, was a distinct emanation from folk-song; the idea of making use of the material and of applying it to opera being taken from Krizkowsky. Smetana's first opera was "The Brandenburgs in Bohemia," which contained the best of him both as artist and as patriot. Not unnaturally in a pupil of Liszt's, the Wagner influence is evident, but to it is joined the national influence. The opera, though it delighted the public, did not satisfy the composer, who was better pleased with his next opera (1866) "Die verkaufte Braut" (The Bartered Bride) which is thoroughly of the soil, and remains the most popular opera on the Bohemian stage. In 1866 he became conductor of the theatre orchestra, with Dvorák as one of its members. In 1868 came the tragic opera, "Dalibor," which was without reason censured as a return to Wagnerism. In 1874, 1876, and 1878 came three humorous operas, and in 1881 was produced his only other grand opera, "Libussa." The fairy opera, "The Devil's Wall," was his eighth and last.

Smetana was a born writer of opera, his best work being done in that *genre*, while his chamber music is small in bulk. Of his orchestral music the most important pieces are the nine symphonic poems,—the three written in Sweden and the six called "Mein Vaterland," which he wrote after his return to Prague. The first, "Vyschrad," paints a glowing picture of ancient Bohemia, the second traces the river Moldau from its source to Prague, the third deals with the legend of Sarka the Amazon, the fourth is a Bohemian pastoral, the fifth, the shortest and strongest, is built on the old Hussite "Tabor," and the sixth is "Blaník." All these were written between 1874 and 1879, and they are a "national monument in tones." Smetana had grown deaf before he had published the second; his mind began to fail before the whole set were complete, and he died in a lunatic asylum in 1884. Just before his death the "Landes und National Theater" was opened, an institution built and maintained by the country, with no aid from a somewhat disapproving Government.

Fibich was born in 1850. He studied at Leipzig and Mannheim, and was much influenced by Schumann. His first opera, "Bukovin," was produced in 1874, and his last work was a trilogy by the poet Vrchlicky, who is also the author of Dvorák's "St. Ludmilla." Fibich was second conductor at Prague under Smetana; he wrote much for the piano, and was very successful in melodrama; his sources of inspiration were wide, and his work, particularly his opera of "Sarka," was more reminiscent of other composers than Smetana's.

The illustrations to the lecture consisted of one of Smetana's idealised Bohemian dance-measures, called "Slèpicka" (the "little Hen"), played by Miss Marguerite Elzy, a song from the "Bar-

tered Bride," sung by Miss Ethel Wood, two charming movements from his String Quartet "Aus meinem Leben," one depicting his love for his girl-wife whom he buried in Sweden, and the other his recollections of boyhood in Bohemia; and a short Suite of Variations from a Piano Quartet by Fibich. The ensemble numbers were performed by students of the R.A.M.

### LECTURE III.

Dvorák was the greatest of them all, in whose maturer works we have the sublimation, the condensation of these efforts towards a national art. The wide range of Dvorák's activity (orchestral, operatic, chamber and church music), and the pronounced racial distinctiveness shown in his work to a degree which has hardly a parallel in music, placed him foremost among his own countrymen, as well as in the front rank of modern European composers. It was in 1862 that Dvorák obtained an engagement as violinist at the theatre where he soon won the interest of Smetana (then conductor) and Bendl, who both gave him advice and lent him full scores for purposes of study. Ultimately he was commissioned to write an opera. "King and Collier" was the result. It was a simple rustic story; but Dvorák had been studying Wagner, and the rich and consequently incongruous musical garb in which he clothed it greatly disappointed his best friends. It was rejected. Now followed a comedy within a comedy, for Dvorák performed the difficult feat of completely re-writing the music on the simpler, more tuneful lines expected of him. When the work was performed, however, the libretto, in its turn, was found to be utterly bad! Still, the composer persisted, and immediately had the book re-written by another author, and in its ultimate shape, in which positively nothing of the original work was left, the opera achieved success!

Familiar as we are with Dvorák's music we have unfortunately heard none of his stage works in this country. He was chiefly ambitious to be known as an operatic composer, yet it is open to question whether his genius really lay in that direction, or whether he can be considered Smetana's equal as a writer for the theatre. He is apt to be too symphonic; he wants to develop his tunes too much to be tersely and directly dramatic. Dvorák's beautiful "Stabat Mater," like nearly all his works, is marked in a rare degree by one of the chief characteristics of Bohemian folk-music—*naïveté*. In 1885 came "The Spectre's Bride" at Birmingham, the first London performance of which Sir Alexander himself conducted at St. James's Hall. About this time he saw much of Dvorák and knew him intimately. He was naturally shrewd, well read in German literature, and, when well disposed, inclined to chatter. But, generally speaking, he was somewhat taciturn, occasionally abrupt, and keenly sensitive to public criticism. Sir



Alexander read two of Dvorák's letters—one, written in English, to Mr. Alfred Littleton (head of the firm of Novello & Co.); the other, in German, addressed to the lecturer. Dvorák was at his best when unhampered by words or even by a programme, and owes his cosmopolitan successes chiefly to the sterling excellence of his orchestral and chamber music. Sir Alexander then passed in review a few of the chief works of Dvorák, and with the aid of Miss Ethel Wood, Miss Elzy, and a string quartet (Messrs. Woof, Boden, Lockyer, and O'Donnell), supplied illustrations consisting of songs, and movements from the Quartet, Op. 34, and the Quintet, Op. 81. Summing up, the lecturer said we had seen, in the ascent from Krizkowsky's folk-songs to the perfection of the works of Smetana and Dvorák, the development of the crude material into the finished art-product. We, in this country, might not have the same enthusiasm for our own folk-music, but all the same a material similar to that which went to the making of Bohemian art lay equally ready to our hand. It might be better and certainly more wholesome if we fixed our attention upon it rather than continue to imitate the eccentric and insincere poses of a decadent foreign art which do not chime in the least with either our character or our traditions. "These death-bed moanings and similar incoherent and morose babblings, which we are carefully informed are the expressions of the *Zeit-geist*, ring false in comparison with the clear, healthy tones and forceful vigour of the music I have endeavoured to describe to you."

## Club Doings.

### THE SOCIAL MEETING

on 4th February drew a few more Members than has been the case at this time for the last two or three years, but the attendance was not as numerous as it might well have been. The proceedings, however, were not devoid of interest, inasmuch as an informal discussion took place with the object of eliciting suggestions for the advancement of the Club, in the course of which many points were raised for the consideration of the Committee.

Mr. Walter Macfarren was voted to the Chair and briefly addressed the Meeting, expressing the desire of the Committee to ascertain the feeling of the Members, and thereby to extend the attractiveness of the Club. He asked for any suggestions as to the best way of increasing the Membership.

Mr. Myles B. Foster thought that if the Entrance Fee could be abolished in the case of ex-Students joining the Club within a specified period, such as a year, after leaving the Academy, it might be possible to secure a good many to whom a guinea was a particular object at that critical period of their lives.

Mr. Stanley Hawley asked whether it would be possible to have

some notice of the Club inserted in the Academy Prospectus, and in other ways to bring it under the notice of Students.

Mr. Walter Macfarren impressed upon the Meeting the desirability of using personal effort to secure new Members. This duty at present fell almost wholly upon the Committee, and he should like to see the general body of Members bestirring themselves in the matter. It was inevitable in all societies that members should, from one cause or another, drop out as time went on, and recruits were needed to take their place.

Mr. Stewart Macpherson warmly supported Mr. Foster's suggestion.

Mr. E. E. Cooper thought that it might be advisable to give the Committee power to suspend the Entrance Fee for a time. This was a power embodied in the Rules of most Clubs, and he instanced a case in his own experience where its exercise had been of the utmost benefit.

Mr. H. R. Evers expressed himself as opposed to the suspension of the Entrance Fee. He thought the right course to get new Members was to make the Club more attractive and not to have inferior music at the Meetings.

Several Members took part in discussing the above suggestions, and eventually Mr. Cooper moved and Mr. Foster seconded: "That a recommendation be made to the Committee to call a Special General Meeting in order to consider a proposition that the Entrance Fee be suspended until the Membership of the Club reach 200."

This was carried, and the discussion ended.

### THE LADIES' NIGHT

took place on 4th March, 1905, the number present being 70. The proceedings were graced by the presence of Lady Mackenzie, who assisted the President, Sir A. C. Mackenzie, in receiving the guests on their arrival. The programme consisted of a display of animated photographs, diversified by some recitations, humorous and otherwise, from Miss Helen Mar, the American story-teller.

It would conduce much to the success of these gatherings if guests assembled a little more closely to the hour announced, and if they would move about the room so as to mix more with each other instead of retaining the same seats throughout the evening.

### A SUPPER

was held at the Club on 18th February, 1905. Cannot our Members make up their minds each to attend at least one of these Suppers during the Club year? They afford excellent opportunity for the renewal of old friendships.

### A SPECIAL GENERAL MEETING

was held at the Royal Academy of Music on Thursday, 4th May, Sir Alexander Mackenzie in the Chair, for the purpose of considering the following additions to Rule VI. drafted by the Committee:—

(a) The Committee shall have power, should they deem it expedient in the interests of the Club, to suspend the Entrance Fee required of new Members during a period not exceeding 12 months. Such power, however, shall not be exercised oftener than once in three years.

(b) Ex-Students of the Royal Academy of Music applying for Membership within a period of 12 months from the date of their leaving the Academy shall not be liable for the Entrance Fee.

These clauses were taken separately. The first was moved by Mr.



William Shakespeare and seconded by Mr. John Thomas, and an animated discussion followed, in the course of which several questions were asked and answered. Dr. Eaton Fanning moved and Mr. George E. Bambridge seconded an amendment "That the last sentence of the clause ('Such power,' &c.) be omitted." This was carried, after which the clause as amended was passed.

The second clause was moved by Mr. George E. Bambridge and seconded by Mr. Myles B. Foster. This occasioned but little debate and was passed unanimously.

## Mems. about Members.

"The Witch's Daughter," Sir Alexander Mackenzie's cantata, which was produced at the Leeds Festival last October, received its first London hearing at the Royal Albert Hall on 26th January, when the composer directed his work.

Dr. W. S. Hoyte has been appointed by the Corporation of Wellington, New Zealand, to supervise the building of the large concert organ now in course of construction for the Town Hall, Wellington.

On 16th February, Dr. W. H. Cummings gave a lecture at the Guildhall School of Music, entitled "Ambidexterity in Music."

The first London performance of Dr. Cowen's "John Gilpin" was given at the Crystal Palace on 11th February.

The Third Concert of the Wessely Quartet took place on 8th February.

Under the direction of Mr. Reginald Steggall, Elgar's "The Light of Life" was sung at Lincoln's Inn Chapel on 19th February.

Sir Alexander Mackenzie's operetta "The Knights of the Road" was produced at the Palace Theatre on 27th February. It is announced that the composer is at work on another operetta.

The third performance of Mrs. Cox's (Miss Cantelo) eighth season of Chamber Music Concerts at Nottingham took place on 16th February. Owing to indisposition, the concert-giver was obliged to cancel her solo items, but was able to take part in the concerted music.

Dr. W. H. Cummings conducted a performance of his new Part Song, "Far, far away," at the Concert of the Bristol Royal Orpheus Glee Society in the Colston Hall on 2nd March.

A "Rhapsody on Canadian Themes," by Sir Alexander Mackenzie, was produced at the Philharmonic Concert on 15th March. Sir Alexander conducted his work.

Mrs. Knatchbull (Miss Dora Bright) played three Concertos, Bach in D Minor, Beethoven in C Minor, and Chopin in E Minor, at her Concert on 22nd March.

Mr. Hans Wessely gave a Lecture at the Merchant Venturers' Technical College, Bristol, on 16th February. His subject was "Violin Music," which he illustrated with a number of examples played by himself and Mr. Rowsby Woof of the Royal Academy of Music.

The Scholarship for Pianoforte Playing given by Miss Margaret Gyde at the Kensington Musical Academy was awarded to Miss Florence Knobel on 31st January, Mr. Edward German being the examiner.

The students of the above gave performances on 25th and 27th

February, 1st and 4th March, under the direction of Miss Margaret Gyde.

Monsieur Sauret played his own "Farfalla" at Orchestra Hall, Chicago, on 3rd March. He has just signed a new contract to remain in Chicago for the next five years.

On 20th March, a Presentation was made to Mr. Alfred Burnett by the active members of the Choral Society in connection with the Blackheath Conservatoire of Music. The gift took the form of a handsome dressing bag with ivory and silver fittings.

Mr. Frank Arnold gave a Pupils' Concert at the Bechstein Hall on 6th March.

Mr. W. Henry Thomas conducted the Concert of the St. George's Choral Society on 16th March.

At the final Concert of the Leeds Municipal Series on 25th March, Mr. F. Kilvington Hattersley sustained the solo part in his new "Concertstück" in G for pianoforte and orchestra. Two movements from Mr. Hattersley's Symphony in D Minor were also included in the programme.

A Dramatic Recital was given by Miss Gertrude Burnett at the Concert Hall, Blackheath, on 28th March.

Articles by Dr. W. H. Cummings on "Mechanical Music" and "Handel Myths" appeared in *The Musical Times* for February and March respectively.

Mrs. Knatchbull again played three Concertos, Mozart in D Minor, Schumann in A Minor, and Hiller in F Sharp Minor, on 3rd April.

A new Song Cycle by Mr. A. von Ahn Carse was sung at Blackheath on 6th April. The programme also included a number of pieces by Mr. Carse for the pianoforte.

Mr. J. H. Maunder's Sacred Cantata "Olivet to Calvary" was much sung during Lent.

Mr. Henry J. Wood was the pianist at the Broadwood Concert at Birmingham on 4th February, when he took part in Mozart's Quintet in E Flat and a Sextet by Julius Rietz.

Sullivan's "Golden Legend" was performed on 25th February under the direction of Mr. Allen Gill by the Alexandra Palace Choral and Orchestral Society.

Mr. George Aitken directed a performance of Elgar's "The Light of Life" at Hampstead Parish Church on 6th April.

Owing to the demolition of St. James's Hall, the venue of the Sunday Evening Orchestral Concerts hitherto held there has been shifted to Exeter Hall. Mr. Edward O'Brien is the conductor.

The Orchestral and Oratorio Concerts at Brixton Church under the direction of Mr. Douglas Redman have been given as usual during the season.

Sir Alexander Mackenzie conducted a performance of his Concerto at Queen's Hall on Sunday, 7th May, Miss Marguerite Elzy being the soloist.

Mr. Walter Macfarren's book, "Memories: an Autobiography," has just been published by the Walter Scott Publishing Company, Ltd. Sympathy will be felt for Mr. Macfarren in the loss he has sustained by the death of his sister, Miss Ellen Macfarren, on 10th April. Miss Macfarren, who was 84 years of age, was a frequent attendant years ago at the fortnightly and other concerts of the Royal Academy of Music.



In connection with the recent revival of the old Morality Play, "Everyman," Miss Mary Large has been acting therein on its tour, and has at various times taken the parts of Beauty, Strength, and Discretion, besides singing the contralto in the quartet. One of the performances at the Coronet Theatre was honoured by the presence of the Princess of Wales.

Miss Ethel Cave was married on 20th April to Mr. Kelley Cole at the Bergen Reformed Church, Jersey City, U.S.A. Congratulations!

Sir A. C. Mackenzie, on the occasion of his visit to Luton to conduct several of his compositions by the Choral Society of that town, was made the recipient of a charming present from the performing members, on behalf of whom the Mayor of Luton in the interval handed to Sir Alexander a handsome cigar-box of hammered silver, containing the inscription: "Presented to Sir Alexander C. Mackenzie as a token of esteem by the members of the Luton Choral Society, February 8th, 1905." Sir A. C. Mackenzie, in replying, said that the Society had sprung a mine upon him, as he had no more idea of the kind action which was to take place than a babe unborn. It was a surprise, not because he thought they did not appreciate any little effort of his or of any other conductor who might come amongst them, and he could assure them that any service he had rendered on that occasion hardly merited so valuable and so solid a mark of their esteem. He should have been perfectly content with their verbal and heartfelt thanks. He accepted the gift with the greatest pleasure, and nothing afforded him more gratification than to assist such societies with which he was connected, not only in England, but all over the Colonies.

Mr. P. Vincent Henniker conducted a performance of "Elijah" by the Ramsgate Choral and Orchestral Societies on 6th April.

On 6th April, Mr. Henry J. Wood lectured at Sheffield on "The Brass Wind of the Orchestra."

Dr. George J. Bennett has been appointed one of the Examiners for Degrees in Music at the University of London.

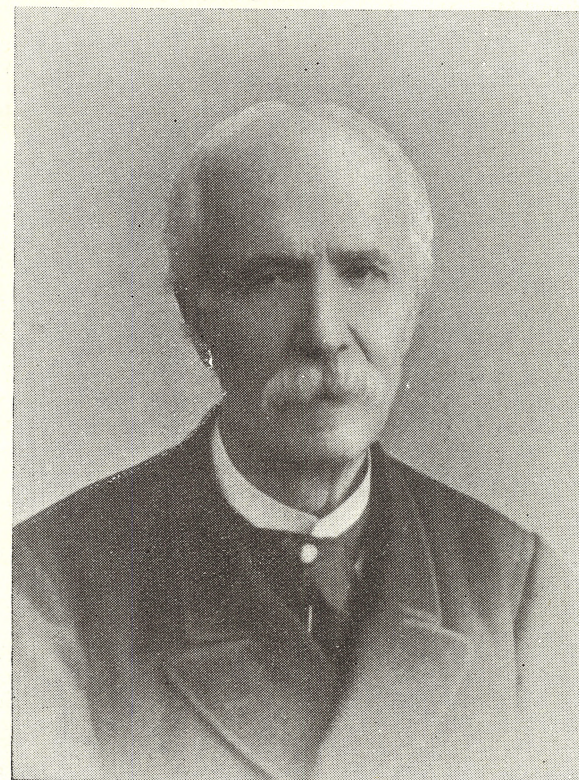
Among the adjudicators at the Bristol Eisteddfod held at the beginning of May were three of our members, viz., Dr. W. H. Cummings, Dr. W. G. McNaught, and Mr. Alfred Gibson.

On 10th May, Mr. P. H. Diemer was presented by the High Sheriff of Bedfordshire, on behalf of the Bedford Musical Society and other subscribers, with an illuminated address and a casket containing 110 guineas. Mr. Diemer, in returning thanks, referred to some of his experiences in connection with music in Bedford.

Mr. Stewart Macpherson has accepted the invitation of the Associated Board to conduct the examination in South Africa held in connection with the University of the Cape of Good Hope. He sails on 15th July, having as colleagues Mr. Frederic Cliffe and Dr. Arthur Somervell, and expects to return to England by the end of September.

Lady Mackenzie, the wife of the Principal of the R.A.M., has been seriously ill, but we rejoice to learn that she is now on the road to recovery.

Mr. Walter Mackway was the recipient of a handsome and massive pair of Silver Candlesticks (James I. pattern), together with a design in Indian ink bearing the names of subscribers to the presentation given by members and friends of the Clapham Choral Society to their conductor in commemoration of the Society's Silver Jubilee at the last meeting of the season on 9th May.



*Photo. Draycott Galleries, London.*

## Señor Garcia's Hundredth Birthday.

On Tuesday, the 17th March, Señor Manuel Garcia was the recipient of numerous decorations and addresses on the attainment of his hundredth birthday. The King gave him a special audience at Buckingham Palace in the morning and invested him with the decoration of Commander of the Royal Victorian Order. At noon Addresses from various representative bodies, medical and musical, were presented to him in the hall belonging to the Royal Chirurgical Society, 20, Hanover Square, and for over an hour deputations filed past the chair wherein was seated the hero of the occasion wearing the insignia of the Royal Victorian Order. The first message was from the King of Spain. The Marquis de Villalobar said: "I have been honoured by his Majesty the King Don Alphonse XIII. to congratulate you on the day of your centenary, and, in the presence of the learned men who have assembled in this great metropolis for the



celebration, to invest you, in the name of his Majesty and of your Motherland, with the Royal Order of Alphonse XII. as a high reward of your merits and of the service rendered to mankind from your science and your labour. I feel it also my duty to avail myself of this opportunity to make public the sentiments of my beloved Sovereign and of his Government in conveying their sincere thanks to his Majesty King Edward VII., who I have just learned has most graciously conferred upon our compatriot a high distinction of this noble and hospitable country. Hearty gratefulness on behalf of Spain to all who are here to-day to do honour to Don Manuel Garcia!"

The Marquis, amidst a vigorous outburst of cheers, then placed the sash of the Spanish Order over Señor Garcia's shoulder. Professor B. Fränkel, delegate of the Prussian Secretary of State for Public Instruction, then advanced, and, addressing Señor Garcia as "Great master and honoured teacher," said: "In recognition of your brilliant merits his Majesty the German Emperor, my King and Lord, has conferred upon you the Great Golden Medal for Science." The venerable recipient bowed his acknowledgments.

An interesting episode was the filing past of the maestro's old pupils and friends, who presented him with an illuminated address. Addresses were presented from the Royal Academy of Music and the Royal College of Music, and from many laryngological societies and associations in the United States, Germany, Great Britain, Denmark, Sweden, France, Italy, Belgium, the Netherlands, Westphalia, Russia, South Germany, West Germany, Spain, Austria, and Hungary. The impressive function closed by the unveiling of the life-size portrait of Señor Garcia, painted by Mr. Sargent, R.A., and subscribed for by international contributions of friends and admirers, the ceremony being entrusted to Sir Felix Semon.

In a voice tremulous from emotion, Señor Garcia returned thanks for the honours conferred upon him by the three Sovereigns. He reminded his friends that it was to a great English Society that he owed his first hearing. To each of the learned societies he expressed his deep sense of obligation, and concluded by thanking Sir F. Semon for organising that wonderful demonstration. The response was marked by a characteristic incident. Señor Garcia had not uttered many sentences before he handed his manuscript to Sir Felix, who continued his reading. But when it came to voicing thanks to himself he hesitated, and Señor Garcia, rising from his chair with alacrity, relieved the Chairman of the Celebration Committee from his amused embarrassment by exclaiming, "I will read that portion."

In the evening, a grand banquet was held at the Hotel Cecil. Mr. Charters J. Symonds (President of the Laryngological Society of London) presided over a brilliant and representative gathering, among the leaders of music present being Sir Alexander Mackenzie, Sir Hubert Parry, Sir Edward Elgar, Sir Charles Stanford, Sir Frederick Bridge, Sir Walter Parratt, and Mr. Otto Goldschmidt. There was a long list of toasts and speeches. The toast of the evening fell to Sir Felix Semon, who, in an eloquent speech, dwelt upon Señor Garcia's memorable services alike to the art of music and the science of medicine, and to some of the salient features in his long and distinguished career. There was something awe-inspiring in the thought that here amongst them, in full possession, happily, of all his faculties, was one who was born when Napoleonic power was at its height, whose recollections of life went back to the Peninsular War, who was a grown-

up man when Beethoven and Goethe died, and who had witnessed all the political evolutions and revolutions, all the developments in steam power, electricity, in the natural sciences and industrial progress which had marked the nineteenth century. Looking at the results that had been brought about by his invention of the laryngoscope in the alleviation of affliction and suffering, Manuel Garcia might well be called a great benefactor of mankind, and deserved the gratitude of the human race. Apart from his long and devoted labours in the cause of the art he loved and had fostered, their revered guest had, by the invention of that little mirror, for which medical science had to thank him, erected for himself "a monument that will outlast brass and o'ertop the pyramids of kings."

On rising to reply, Señor Garcia received a great ovation. He delivered the first part of his speech himself, but the latter portions were read by the Chairman.

Words, said Señor Garcia, were given to us to conceal our thoughts, and well might they fulfil that purpose if his hearers would accept his as a complete expression of his feelings "on that extraordinary occasion." But words were no mere masks. They were living things to those of us who "held the magic ring that makes us slaves." They were as mighty friends—such friends as those he saw around him, who, "from the ocean depths of their indulgence," flung back to him his own "poor, trivial deeds, transfigured into something rich and strange." He spoke gratefully of those—his old pupils and old comrades—who had come together in recognition of the great age to which he had attained. Playfully, he asked them to try and imagine themselves to be centenarians—a feat of imagination from which he exempted the ladies (who would never look that age even if they came to it). It was good thus to be "surrounded by the kindly, clamorous voices of troops of friends." Naught could he say in proof of his feelings of pride and gratitude. But, at least, there were present none who would for a moment doubt the fulness and sincerity of those feelings and of the emotions kindled within him by the tributes to which he had listened on that great occasion.

We are indebted to the kindness of the Editor of *Musical Opinion* for lending the block of the accompanying portrait of Señor Garcia.

## Organ Recitals.

- Mr. George B. Aitken at Hampstead Parish Church.  
 Dr. G. J. Bennett at Lincoln Cathedral on April 24th.  
 Mr. P. H. Diemer at Holy Trinity Church, Bedford, on March 2nd.  
 Mr. Leonard Hart at St. Laurence Jewry, St. Peter-upon-Cornhill, Denbigh Road Wesleyan Chapel; and three at St. Stephen's, Bayswater.  
 Dr. G. F. Huntley four at St. Peter's, Eaton Square, on February 1st, 8th, 15th, and 22nd.  
 Mr. Sydney H. Lovett at St. Peter-upon-Cornhill on March 7th; at St. Catherine Cree, E.C., on March 23rd; and at All Saints', Harrow Weald, on April 2nd.  
 Mr. J. H. Maunder at St. John Baptist, Leytonstone, on March 10th.  
 Mr. W. W. Starmer at St. Mark's, Tunbridge Wells.



## New Music.

*Bennett, Dr. G. J.*, Prelude to "Colomba" (A. C. Mackenzie), transcribed for organ. (Novello & Co.)

*Bennett, Dr. G. J.*, Two Songs—1. Thy Presence; 2. When Parted. (Novello & Co.)

*Faning, Dr. Eaton*, "How sweet the moonlight sleeps," Part Song. (Novello & Co.)

*Farjeon, Harry*, Melody in D for pianoforte. (E. Ashdown.)

*Hawley, Stanley*, Music to—1. Magdalen; 2. "One was my beloved." Poems for Dramatic Recitation. (Novello & Co.)

*Knott, T. B.*, Sight and Part Singing Exercise Book. (Bosworth & Co.)

*Lardner, T. W.*, "The merciful and gracious Lord," Anthem for soprano solo, quartet, and chorus. (Novello & Co.)

*O'Leary, Arthur*, An Irish Legend (Ross Castle, Killarney) for pianoforte, dedicated to Ernest Kiver. (Lengnick, Simrock & Co.)

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## R.A.M. Union.

The programme of the Royal Academy Musical Union on 21st February was supplied by the Nora Clench Quartet.

The second meeting on 2nd March included items by the Wessely String Quartet, and was specially interesting owing to the fact that Mr. Oscar Beringer presided at the pianoforte in a performance of Schumann's Quintet in E flat. Songs were contributed by Madame Alice Esty and Miss Katie Moss.

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## Our Alma Mater.

The students of the Royal Academy of Music gave an organ recital in the concert room at Tenterden Street, on the 13th February. The programme opened with W. G. Wood's Concert Overture, played by Miss Elsie F. Cocks. Mr. E. Fagg gave the first movement from Widor's Sixth Symphony, and Mr. Ridgewell Dansie played in Silas' Andante in B flat. Bach figured twice in the programme—once through the medium of Liszt, whose Fantasia and Fugue on B A C H was interpreted by Mr. Benjamin J. Dale, and again by his Prelude and Fugue in G, for which Mr. Montague Phillips was responsible. The programme was varied by contributions from other students. Songs were rendered by Miss Viola Hubbard ("The Princess" and "Autumn Storms," by Greig), Miss Hedwig Hantke (Sullivan's "St. Agnes' Eve"), and Mr. John Bardsley (Schubert's "Serenade"), while Miss Warwara I. Poppé gave two violoncello pieces, "Sur le Lac" (Godard), and "Papillons" (Popper). Mr. E. Rowsby Woof played Wieniawski's Romance Finale à la Zingara, from a Concerto, and Miss Mignon Johnston recited Rudyard Kipling's "The Elephant's Child," from the "Just So Stories."

The Chamber Concert took place at Queen's Hall, on the 22nd February, when the programme, besides Mr. Dale's Pianoforte Sonata in D minor, which was played by Mr. York Bowen, included an air from *Délibes* "Lakmé," "Où va la jeune," sung by Miss Gladys

Booth, and "Onaway! awake beloved," sung by Mr. John Bardsley. Miss Christian O. Carpenter played the first movement from Glazounow's Pianoforte Sonata in B flat minor, while Miss Dorothy Grinstead rendered the same composer's Variations, op. 72. Miss Jessie Bowater performed Svendsen's Romance in G for the violin, another player on a string instrument, Miss Gwendolin Griffiths, giving Max Bruch's Canzone for violoncello.

An operatic performance was given in the Academy Concert room on 1st April. The works selected were Mozart's one-act Opera, "Bastien and Bastienne," and part of the first act of Flotow's "Martha." In the first-named, Miss Phoebe Greene and Miss Ida Kahn sustained the title-rôles. In Flotow's work, Miss Aileen Hodgson and Miss Edith Coish, appeared as Lady Harriet and her friend Nancy. The male performers were Mr. Frank Alcock, Mr. David Brazell and Mr. Joseph Burgess. Mr. J. Dale accompanied, and Mr. Edgardo Lèvi was responsible for the production.

The Orchestral Concert took place at Queen's Hall on 4th April. A new Overture by Mr. Arnold E. T. Bax (Macfarren Scholar), entitled "A Connemara Revel," was brought forward. This consisted of the adaptation of Irish airs. Miss Margaret Bennett's two songs were sung by Miss Ethel Lister. The first bears the title, "Something Childish but very Natural." The other is called "Imogen." Master Percy Hughes gave a performance of the solo work in Weber's Concertstück, and Mr. Wilfrid Peppercorn rendered Boëllmann's Variations for Violoncello. The orchestra, under Sir Alexander Mackenzie, were responsible for a performance of a Symphonic Poem, "Vyschrad."

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## Academy Letter.

The Right Hon. the Earl of Shaftesbury has been elected a Director of the Academy and Mr. Charles T. D. Crews, Master of the Musicians' Company, succeeds Mr. Ludovic Goetz as member of the Committee of Management on the retirement of the latter gentleman owing to his frequent absence abroad. The election of Sir Charles Villiers Stanford as an honorary member has also taken place.

There was a record entry for the L.R.A.M. examination during the past year, one thousand candidates having presented themselves. Of these, two hundred and fifty-two were successful.

The R.A.M. Club Prize was awarded in March. On this occasion it was competed for by composers, the subject being a setting for male chorus of verses by Campbell. The recipient was Benjamin J. Dale, Stanley Marchant being commended. Messrs. Eaton Faning, Edward German, and W. G. McNaught were the adjudicators.

The Organ Recital took place on February 13th. The Chamber Concert which was held on February 22nd included a first movement from Pianoforte Sonata in D minor by B. J. Dale (Sir Michael Costa Scholar). At the Orchestral Concert on April 4th, an overture entitled "A Connemara Revel" by Arnold E. T. Bax (Macfarren Scholar) and two songs by F. Margaret Bennett (Potter Exhibitioner) were produced. The two last-named events were held as usual at Queen's Hall.

The students of the Dramatic Class, under the direction of Mr.



Norman Forbes, gave a performance of "The Parvenu" by G. W. Godfrey on March 31st, the Operatic Class under the direction of Mr. Edgardo Lévi giving Mozart's "Bastien and Bastienne" and Flotow's "Martha" (Act I. parts 1 and 2) the following evening. On the latter occasion the staging and dances were arranged by Mr. B. Soutten.

On May 5th, 6th, and 8th, performances (under the superintendence of Mr. F. Corder) were given of "The House of Shadows," an original dramatic phantasy with musical accompaniment by E. L. Lomax (student), and "Dross," a music drama without words by Paul Corder, there being special orchestra, scenery, and effects.

The following Scholarships and Prizes have been awarded:—Sainton Scholarship, Elsie Winifred Owen; Sterndale Bennett Prize, Irene Scharrer; Louisa Hopkins Prize, Margaret Bennett; Charles Mortimer Prize, Herbert T. Boden; Goldberg Prize, Constance Dugard.

Competitions for the following will take place in September:—Liszt Scholarship (Pianoforte and Composition); Ada Lewis Scholarships (5) (various subjects); Sir Michael Costa Scholarships (Composition); Henry Smart Scholarship (females) (Organ and Composition); Maud Mary Gooch Scholarship (Organ). Full particulars may be had of Mr. F. W. Renaut.

W.H.

## Special Announcement.

In exercise of the power conferred upon them by the new additions to Rule VI. (see Special General Meeting, p. 7) the Committee have resolved to suspend the Entrance Fee until December 31st, 1905.

Since personal endeavour is of the utmost value in obtaining new members, the Committee desire to take advantage of this occasion for bespeaking the active assistance of all those who at present belong to the Club, in raising its Membership to a more satisfactory level. They would further point out that the Subscription of any new Member elected after July 1st next will cover up to October 31st, 1906, so that the present affords an excellent opportunity for joining the Club under particularly favourable circumstances. The Secretary will furnish any information, and will forward Nomination Forms, Prospectuses, etc. on application.

If each Member would be kind enough to obtain but one recruit, or to supply names and addresses of eligible gentlemen, the Committee would be greatly obliged.

## Rules of the R.A.M. Club.

I. *Name of the Club.*—The Name of the Club shall be "The R.A.M. Club."

II. *Object of the Club.*—The primary object of the Club is the maintenance of a friendly intercourse amongst gentlemen who are Past-Students of the Royal Academy of Music.

III. *Gentlemen who are eligible.*—Gentlemen who are: (a) Past Students, (b) the President, (c) Vice-Presidents, (d) Directors, (e) Members of the Committee of Management, (f) Hon. Officers, (g) Professors, (h) Honorary Fellows, (i) Licentiates, or (k) Hon. Local Representatives, and (l) the Secretary of the Royal Academy of Music shall be eligible to the Club.

IV. *Continuance of Membership.*—Any gentleman shall be entitled to continue his membership, notwithstanding that, subsequent to his election, he may have relinquished any position which rendered him eligible.

V. *Classification of Members.*—Members shall be Town Members, Country Members and Honorary Members. Town Members shall be those residing within a radius of fifteen miles from Charing Cross; Country Members shall be those residing beyond that distance.

For Hon. Members see Rule xxi.

VI. *Entrance Fee and Subscription.*—The Entrance Fee shall be One Guinea. The Annual Subscription shall be for Town Members, One Guinea; for Country Members, Half-a-Guinea.

The Committee shall have power, should they deem it expedient in the interests of the Club, to suspend the Entrance Fee required of new Members during a period not exceeding 12 months.

Ex-Students of the Royal Academy of Music applying for Membership within a period of 12 months from the date of their leaving the Academy, shall not be liable for the Entrance Fee.

VII. *Subscriptions Due.*—Subscriptions shall be due in advance on 1st November in each year, and the names of Members who have failed to pay before the first December following, shall be posted on the notice board in the Club Rooms.

Any Member failing to pay his subscription by 1st January following, shall cease to be a Member of the Club, but the Committee shall have power to reinstate him on receiving a satisfactory explanation in writing, but he shall still be liable for his Subscription for the current year.

VIII. *Resignation.*—Any Member wishing to retire from the Club, must give notice of his intention, in writing, to the Secretary, on or before 31st October, otherwise he shall be liable for his Subscription for the ensuing year.

IX. *Officers.*—The Officers of the Club shall consist of a President, not more than twelve Vice-Presidents, a Committee of twelve, an Hon. Treasurer, a Secretary, and two Hon. Auditors.

X. *Committee.*—The General Management of the Club shall be vested in a Committee of Past-Students, consisting of the following Officers: the Hon. Treasurer, the Secretary, and twelve other Members. These shall be elected as provided by Rule xi., and for all purposes except those named in Rule xxvi., five shall form a quorum.

XI. *Election of Officers.*—All Officers shall be elected at the Annual General Meeting, and shall assume office on 1st November next following their election.

The President, the four senior Vice-Presidents, and the four senior Members of the Committee shall retire in each year, and respectively



shall not be eligible to the same office during the ensuing year. The Hon. Treasurer, the Secretary, and the Hon. Auditors shall retire annually, but shall be re-eligible.

XII. *Nominations*.—Any nomination to the vacant offices must be sent in writing to the Secretary, seven clear days before the date of the Annual General Meeting. Nominations received after that shall be of no effect.

XIII. *Casual Vacancies*.—Any vacancy that may occur in any office mentioned in Rule ix., before the Annual General Meeting, may be filled up by the Committee, but any Officer so appointed shall not hold office longer than he whose place is filled up would have held it.

XIV. *Member of Committee failing to attend*.—In the event of any Member of the Committee failing to attend a Committee Meeting for six consecutive months, the Committee shall have power to declare his place vacant, and to fill it up in accordance with Rule xiii.

XV. *Annual General Meeting*.—The Annual General Meeting of Members of the Club shall be held in October, on such a day as the Committee shall from time to time appoint, in order to receive the Report of the Committee, to pass the Balance Sheet, to elect the Officers for the ensuing year, and to transact any other necessary business. Twenty Members shall form a quorum at any General Meeting.

XVI. *Extraordinary General Meeting*.—The Committee shall have power to summon at any time an Extraordinary General Meeting, and shall be bound to do so within one month after the receipt of a requisition, addressed to the Secretary, and signed by at least twenty Members, provided that such requisition clearly states the object for which the Meeting is to be called.

XVII. *Notices*.—Notices of all General Meetings shall be issued fourteen days previous to the date fixed for the Meeting, and shall be sent to all Members of the Club, the business to be transacted being therein stated.

XVIII. *Candidates*.—The name of any Candidate for Membership must be written on a Nomination Form (to be obtained of the Secretary), together with the signatures of his proposer and seconder, such Nomination Form to be posted on the notice board in the Club for at least fourteen days before the election.

The proposer and seconder shall furnish to the Committee, in writing, such information as the Committee may deem requisite, before the day of election.

XIX. *Election of Members*.—The election of Ordinary Members shall be by ballot by the Committee, and a majority of votes shall be necessary in order to secure the election. The Chairman of the Meeting shall not have a casting vote in addition to his ordinary vote for this purpose.

A rejected Candidate shall not be re-eligible for six months.

XX. *New Members*.—On the election of an Ordinary Member, notice shall be sent to him, together with a copy of the rules, and a request to pay his Entrance Fee and Subscription to the Hon. Treasurer of the Club.

Should the same not be paid within three months from the date of election, it shall be at the discretion of the Committee to cancel the election.

In the case of Members elected on or after the 1st of July, their subscription shall cover the year beginning on 1st November next following.

No New Member, other than an Honorary Member, will be admitted to any of the privileges of the Club until he has paid the Entrance Fee and Subscription.

XXI. *Honorary Members*.—The Committee shall have power to nominate any distinguished musician as an Honorary Member of the Club, provided that the number of such Honorary Members shall not exceed twelve at any one time.

The election of these shall only take place upon the affirmative vote of at least three-fourths of the Members present at a General Meeting.

XXII. *Hours*.—The Club rooms shall be open to Members every day at 9 a.m., and closed at 12 p.m.

XXIII. *Complaints*.—The conduct of a servant shall in no case be made a matter of personal reprimand by a Member.

Complaints relating to any matters connected with the table must be written on the back of the bill, or be made by letter to the Secretary.

XXIV. *Addresses*.—Each Member shall furnish his address, or that of his banker or agent to the Secretary, and notices sent to such address shall be considered as duly delivered.

XXV. *Bye-laws, &c.*—The Committee shall have power to pass bye-laws for the conduct of their business, and to appoint Sub-Committees from among their own body to deal with particular and specific business.

XXVI. *Power of Expulsion*.—The Committee shall have power to summon, at fourteen days' notice, any Member whose conduct may appear to render him unfit to remain in the Club.

Should the Member so summoned fail to appear or to give a satisfactory explanation to the Committee, his name shall be removed from the list of Members on the affirmative vote of two-thirds of those present. For this purpose a quorum of nine shall be necessary.

XXVII. *Social Meetings*.—There shall be two or more Social Meetings during the year, to be held, if possible, at the Royal Academy of Music. Members may introduce one Gentleman as a guest at any Social Meeting, upon the payment of 2/6 towards the expenses, except when any special business of the Club is associated with the Social Meeting.

Other Meetings may be arranged by the Committee under such conditions as in their opinion shall best serve the interests of the Club.

XXVIII. *Annual Dinner*.—There shall be an Annual Dinner, to be held, if possible, upon the evening of the Prize Distribution at the Royal Academy of Music, and each Member shall be entitled to introduce two Gentlemen as guests.

The price of a Dinner Ticket shall not exceed 5/- (exclusive of Wine).



XXIX. *Alteration of Rules.*—It shall be competent to any Member to propose New Rules, or the alteration or repeal of existing ones, provided that he send full particulars to the Secretary in writing. Such proposals shall be posted at least fourteen days on the notice board, and the Committee shall then submit them for consideration to the next General Meeting.

XXX. Ladies coming under any of the designations in Rule III. shall be eligible as Associates at an annual subscription of Seven Shillings and Sixpence. There shall be no Entrance Fee for Associates.

XXXI. Candidates for election as Associates must be nominated by one Member or Associate, and seconded by another on the usual form.

XXXII. The privileges of Associates shall be the right of attending all Ladies' Nights fixed by the Committee, and the Annual Dinner, on the same terms and conditions as Members, and of receiving the Club Magazine, should the same be permanently adopted.

XXXIII. The following Rules only shall apply to Associates as well as to Members, as regards election, subscription and continuance in the Club, except in so far as they may be modified by the three Rules immediately preceding, viz.:—Nos. III., IV., VII., VIII. XVIII., XIX., XX. and XXVI.

## Future Fixtures.

SOCIAL MEETING (Ladies' Night), Saturday, 17th June, 1905 at 8 p.m.

ANNUAL DINNER, Wednesday, 19th July, 1905, at 7.30 p.m.

The above Meetings are liable to alteration, but ample notice will be given. The Social Meetings are held at the Royal Academy of Music. The Suppers are held at the Club, and at least eight names must be sent to the Secretary before the day.

## Notices.

1.—“The R.A.M. Club Magazine” will be published three times a year, about October, January and May, and will be sent gratis to all members and associates on the roll. No copies will be sold.

2.—Members are asked to kindly forward to the Editor any brief notices relative to themselves for record in the Magazine, although owing to exigencies of space the insertion of these cannot always be guaranteed.

3.—New Publications by members will be chronicled but not reviewed.

4.—All notices, &c., relative to the Magazine should be sent to the Secretary, Mr. J. Percy Baker, 5, Avenue Villas, Tooting Graveney, S.W.

By order of the Committee.